

Banned in Britain

NO. 1

Horror / Splatter / HONG KONG Heroic

Bloodshed-Film 'zine

COME
'GET
NAKED
WITH:

NASTIES

MANGA

TRASH

Pasta -
WESterns

UNDERGROUND -

FLICKS

TO AVOID
FAINTING
KEEP REPEATING,
IT'S ONLY A MOVIE
..ONLY A MOVIE
..ONLY A MOVIE
..ONLY A MOVIE
..ONLY A MOVIE
..ONLY A MOVIE
..ONLY A MOVIE

IN
YER
FACE!!

Late-nite
trash teevee

Welcome to the first issue of **BANNED IN BRITAIN!!**

I've always been a horror fan. I remember being seven years old; one of my friends at school told me vividly how he had watched **FRANKENSTEIN** on tv and how the thief had accidentally dropped the good brain on the floor so he had to take the evil one. As I said I've always been into horror stuff, but it wasn't till the autumn of '88 that it all took a turn; I went to a **DEAD-ALL-NIGHT** screening at the Scala Cinema Club in London. The movies they showed on that October night were: **NIGHT OF THE LIVING DEAD**, **DAWN OF THE DEAD**, **DAY OF THE DEAD** and **RETURN OF THE LIVING DEAD**. Actually there was a fifth film; **ZOMBIE FLESH-EATERS**, but I missed that one 'cos I had to start work at 7.30 A.M. (the all-nighters usually didn't stop till 6 or 7 o'clock in the morning). Tim Paxton once described a movie in his excellent **MONSTER** magazine this way: 'Damn, this is so cool I don't want to blink or I'll miss something'. Well that's how I felt during those wee hours that night. When I left the Scala the next morning and walked down to the tube the world had changed. I was no longer the innocent horror fan, I had discovered the wild eh gory and wonderful world of splatter flicks. And that's what this here 'zine is all about. We here at the B.I.B. Manor (ha) are fans, and this is a **FANzine**. I thought I'd just point it out from the start. We aren't gonna try and make no glossy mag nor are we gonna tell you about what's happening on the set of whatever new film that's being shot right now or whatever! If you wanna know what's going on right now in the world of horror flicks then you should rather spend your money on **SANBAIN**; they do the news stuff much better than we'd ever do! But if you're tired of reading endless reviews of **NIGHTMARE ON ELM ST.** part 37, and if watching **SPLATTER/CULT/TRASH/HONG KONG BLOODSHED** flicks is your idea of having a good time, and if you've watched the **EVIL DEAD 2** at least 13 times and you're always trying to find them **NASTIES** you still haven't got; then this mag might just be the one for you mate!

Oh yeah, if you do a 'zine yourself it would be greatly appreciated if you would put a plug in for us in your publication. Send us a note (or nice letter) and we'll do the same for you in our (hopefully) second issue. If you aren't doing a 'zine you can still help us by telling your friends about us (and get 'em to buy a copy) or you could buy a copy for your mum - she'll love ya for it and give you a **TENERAE** original for x-mas! Anyway enough babble, enjoy the mag.

yours in gore
Jack J

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Everything by Jack J unless otherwise indicated.

Parts of all this mess was proof-read
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Write to:

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THE MOST CONTROVERSIAL CULT HIT SINCE MAD MAX

"THE BEST AUSTRALIAN FILM IN 10 YEARS...
LIKE A CROSS BETWEEN MIAMI VICE AND NEAR DARK."

—LARRY KATZ

"MACABRE AND HILARIOUS BLACK COMEDY...
BIZARRE AND DARING...A KICK-ASS CULT CLASSIC."

—R. J. KELLY

"ERUPTS IN SEX, GORE, BIZARRE HUMOUR, INTELLIGENCE, DEPTH."

—TURNER CLASSIC

"OVER-THE-TOP NON STOP ACTION...
MAKES MAD MAX LOOK LIKE A BOY SCOUT JAMBOREE."

—PEOPLE MAGAZINE

BLOODLUST

dir: Richard Wolstencroft and Jon Hewitt.

I was standing in a second-hand record shop in Melbourne a couple years back. On the way out (paying for my NOMADS records which I've never been able to find over here, I mean NOMADS are from bloody Sweden for fucks sake, and I have to go half way round the globe to find 'em! Bad distrobution or what!!) Anyway, I saw this here poster, the one on the back cover, and it mentioned a new gory australian flick that had been BANNED IN BRITAIN. So I thought; whos, can't be that bad if it was too much for the Brit censors, right! It was showing at the GLASSHOUSE CINEMA. The night I went to see it was the last night it was showing but even so the cinema was full - ok so it's a small cinema butt still; it had recived rave reviews and quickly gotten popular among horror/gore fans. It also became the winner of the FINALIST AWARD-BEST FILM award at the Houston International Film Festival in Texas.



The film is set in an unnamed city which happens to be Melbourne, an is about three modern-day vaspirees of their fellow vaspirees have beer killed by a group of religious fanatics decide to rip-off the vaspiree's gambling takings and then leave town. Before doing so they let them selves loose on the town to 'recharge'!! Then they steal tons of \$\$\$ from the mob and then are the safs, the religious fanatics and two American dressed cops (don't ask why). There're things going on all the time. The film is very gory, there's lots of cool stuff in this film too much to mention. It's without a doubt one of the best flicks I've see since eh EVIL DEAD 2!!! I must admit I haven't got a clue why no one has has discovered it over here. I haven't seen ANY reviews of BLOODLUST in any non-Australian mags/zines. Of course it might have been featured in FANGORIA, I wouldn't know I stopped reading that yrs ago. BLOODLUST has been released on PAL tape in Australia by FATAL VISIONS video label THE CULT MOVIE LABEL.



Find it now, it's one of the best
up there with RAN

chinatown cinema

108 Lonsdale Street, Melbourne

BLACK MAGIC WITH BUDDHA

E

京華戲院

aka BLACK MAGIC WITH BUTCHERY
directed by Lo Lieh.

Two adventurers find a mummy in a grave in a cave in Thailand. They open the mummy's head and take out the brain. One of them, Ben, brings it with him back to Hong Kong in a little wooden box. Once back home in HK, Ben wants to use the brain to gain wealth. The brain has some kinda power, and by using black magic Ben can get it to help him reach his goal. But as in so many other 'black magic' films from HK, the main character is truly a bad egg, and westerners often find it hard to deal with a film that doesn't have a good looking hero, who at the end score some equally good looking chick! Well as I said, Ben uses the brain to become rich, but as so often when you sell your soul to the evil forces, there is a price to pay: when Ben has got his wealth he must return the brain to where he took it. And as it is also often the case, our 'hero' doesn't wanna fulfil his part of the deal. And so heaps of weirdo stuff take place due to the brain being pissed off with Ben: Ben's family find dead dogs and monkeys 'round the house, while Ben is driving his car blood suddenly gushes down the front window, the evil brain changes to a bigger size and hides in the fridge! There is also some amazing wild gory scenes containing quite a bit of the old goey red stuff: Ben chucks up pieces of brain, the pieces collect then selves into a full brain and then tries to escape a good magician, who tries to zap the brain with, like, a zapping spell! Ben is also attacked by the brain that then opens his head so that his own brain is spurting out everywhere and down his face like goey porridge! And heaps of other wild stuff happen! The flick is directed by Lo Lieh, who also acted in the BLACK MAGIC films, and also in HUMAN SKIN LANTERNS. The style of BLACK MAGIC WITH BUDDHA is similar to that of BLACK MAGIC 2 (and probably also BM 1 and HUMAN... but I haven't watched those, unfortunately!) and THE RAPE AFTER. These are movies with black magic and gross-out stuff that you don't find in any western films, there is an almost nasty feeling that follows you thru the whole movie! All these films are highly recommendable! They also steer away from the hopping vampire/ghost movies in that they are played straight. There is none of the, other wise well-known HK slapstick humour. The only funny scene in ENWB is entirely due to the version I watched wasn't shown in its letterboxed original format but had been changed to the tv format, which meant that in one scene you see a knee sitting at a table talking to a hand on the other side! The subtitles were, well, lets just say they were a bit hard to read, with words missing at the beginning and at the end of lines, odd grammar and ehh unusual spelling. But on the other hand, this here is a Danish fanzine and who be as I to slag other peopies off for doings inkorrekt english! But anyway, when a film is as good as this who gives a fuck!

version reviewed: Hong Kong release in Cantonese with Chinese and English subs.



STORY OF RICKY
aka RIKI-OH/RICKY O
dir: Ian Nai Ka

What's the goriest splatter flick you've ever watched, eh? Do you think the ultimate gore movie is Braindead, or Fenebrae maybe? Well if you do, I can understand that; those films are pretty gruesome. But trust me - there's one movie that puts them all to shame, and logically that film is what this attempted review is all about. The film in question, as the headline suggests (clever huh), is Story of Ricky. Lemme say straight away it is amazing! You know, I've seen a few gory movies in my time but this one tops them all. It's a blast! The story is about this guy Ricky who gets thrown in the slammer. The film is set in the year 2001 and all prisons have been privatised. Once he is inside some violent gang members wanna beat him up because ... well, that's what violent gangs do! Unfortunately for them, Ricky is real strong, knows Kung Fu and stuff and doesn't hold back from harming his attackers. Actually, we get to see Ricky ripping arms off, thrust his fist through other prisoners' stomachs, hit someone so hard on the back of the head that his eyes pop out, smash another bloke's head in and much much more. Trust me my ugly friend, this really is the most gory movie I've ever watched. There might not be any more blood than in Braindead, but due to the more realistic tone of the film (despite the almost cartoon-like violence) it seems more violent!

MARK OF THE DEVIL
aka HENGEJAGT

dir: Michael Armstrong

This film is basically set in the 18th century and it deals with witchhunting. A particularly nasty witchhunter named Albino (Reggie Malder) spends most of his time tracking down and burning witches. None of them are actually real witches but he gets a kick out of being able to burn women if he doesn't like them; for instance,

if they don't wanna have sex with him or if he doesn't like their boyfriend. There are quite a few gory scenes in this here flick, most of

Oh yeah, speaking of cartoons, the movie has also been made as a Japanese manga but I don't know which came first, the manga or the movie. Anyway, if you consider yourself a hardcore splatter/gore movie fan then get hold of this flick now! It really is a must.



Oh yeah, and for weirdness how about this: one of Ricky's toughest opponents is played by the Japanese female kickass heroine Yukari Oshima. She plays a super Kung Fu fighter that's not so weird, she usually does that (see Angel aka Iron Angels, and Kung Fu Wonder Child). But in this flick she plays a male super Kung Fu fighter! Because she has a short haircut and

isn't the busiest of gals, she can get away with it quite well. What I would have liked to see was Amy Yip play the role now that would have been strange! Version reviewed: I was informed that the version I received was a Japanese release, but the film is in Cantonese and doesn't have any subtitles. Considering that they speak Japanese in Japan and not Cantonese, I'm not so sure that my information is right! Anyway it's nicely letterboxed and believe me, it doesn't really matter if you can't understand what they're saying. It is so gory that you don't care! Be aware there is also a version released in Chinese with English subtitles that is 5 minutes shorter than the uncut version.

then being torture scenes and stuff. Oh yeah, it has a foreword like some of the Ilua films, saying 'this is an educational film to show you what must not happen again' yeah right! There are some sequels to this film, two I think, but after having bored myself thru the first one I don't think I wanna make any effort to find the other in the series. Since they made some sequels I'm sure someone out there liked the first one - I didn't, sorry!

Out uncut on tape in Denmark.

ZINES:

ASIAN TRASH CINEMA. ATC started as a special issue of **NAKED|SCREAMING|TERROR!** and later became ATC. If you're into the new wave of Hong Kong flicks, and who aren't, then this is one of the best reads. Craig Ledbetter is also the editor of **EUROPEAN TRASH CINEMA** and these two zines are always crammed full of stuff. Buy it now.

INFERNO. 350KK. This is the biggest and longest running Danish zine around. Always crammed full of stuff covering all genres; from main-stream to the goriest underground flicks. In Danish.

OH MY BRAIN HURTS. 50p. Surely one of the coolest zine-names if you ask me. Meats little zine with both western and asian stuff + ANIME. Get one now!

MANGA MANIA. £1.95. This isn't a fanzine but I've included it anyway coz it's mighty cool!!! 132 pages of manga, manga and even more manga! There's also lots of up-dates of whats being released on tape in the UK, US and Japan. It's really good but unfortunately **DARK HORSE** who release it wont let you subscribe if you live outside the UK and Ireland. Bloody stupid! However you can subscribe to it from **FORBIDDEN PLANET** in London.

STABLE

MAGAZINE

AnimeUK. £3.50. More anime/manga. This is the Samhain of the anime films. Helen McCarthy started this as a small xeroxed fanzine and now it's a big colour cover glossy mag. Essential for anime fans! AND you can subscribe to it even if you aren't fortunate enough to on that unexplored island west of Holland!

CAPITOL
RECEIVED
11 MAY 1981

澳華戲院

ADMIT ONE

ADULT

PRIS 17.85

IN THE LINE OF DUTY aka ULTRA FORCE
aka POLICE KANGAROO
aka: David Stone.

The 'IN THE LINE OF DUTY' series is one of the most popular cop series to come out of Hong Kong. And rightfully so. In this the first entry the main character is played by Michelle Man who plays a Hong Kong cop. At the beginning of the film we find Michelle on holiday in Japan, and from the very 'top' the action almost goes in gear you and never really stops until the end credits are rolling. On her way back to HK two badfates try to hi-jack the plane. On board are also Michael, a security guard from HK police, and Samson, a newly released Japanese police officer. Together they fight the highly trained and brutal hi-jackers. Luckily for the passenger Michelle who is also called Michelle in the film and the Japanese guy who kinds good at fighting themselves. Action French Cinema stated that Michelle proved that it was possible to 'kick some kung fu ass' and look cute at the same time! And hell yes, she does know how to kick ass and look cute as well! The fight scenes are exciting, but this is not a kung fu movie as such; sure they fight but the fighting is just one element of this violent cop flick. The film does have a more grim approach than usual in cop flicks I think. One of the three main characters gets brutally killed and his corpse stinks, even after it has been buried! At the end of the hi-jack scene one guy gets his head stuck out thru a broken window, while the plane is still in mid-air, and then dies a nasty death. When he dies first we see his body from inside the plane and then we see his head being sticking out on the outside - a scene that was too grim for my German censors. They cut the whole head scene out! (I'm referring to the version shown on German channel 2. 200'. It might be in the video version. Tho I doubt it! In Hong Kong Michelle and Co find out that the hi-jackers belonged to a group of terrorists that got together in some unnamed war and has a rule they stick to: 'We live together or die together!' The break between the action scenes are short, some scenes are karate scenes, others are gun toting shoot-out scenes. They might not be ballet-like, in the same way as in the movies of John Woo, but trust me: they work! This film is only the first in a whole

series of IN THE LINE OF DUTY films. Unfortunately Michelle Man only played the main character in the first two films, then she married the boss of IN THE LINE OF DUTY (the company behind the IN THE LINE... films) and stopped acting. The role was then taken over by Cynthia Khan, a Taiwanese actress with similar features, and I must admit she is no fast moving and good at kicking bad guys' ass as Michelle (and cute too). Actually there has been quite a bit of confusing going on in the underworld, a little while back many thought it was the same actress with two different names, a premise that of course only existed among westerners because to them Chinese people simply looked the same! Once you get used to Chinese films/people it's obvious Michelle and Cynthia are two different girls. The film has been released here in Denmark as ULTRA FORCE on sell thru video at D.00 (30 kr). The release is the worst

English dubbed version. If you saw the tape at the shop and didn't know the film or just didn't know the alternative title then I'm afraid it's time to overlook her as the cover shows a guy and a girl that are clearly westerners and the guy is in front and indicating that the main character is a man! Which is of course all western movie bullshit but I guess people not into the new wave of HK cinema wouldn't buy the tape if it had Chinese people on the cassette. 'If it ain't from Hollywood we don't need it!' Jap greenland anyway, get hold of IN THE LINE... now. If you are into HK flicks then this is a compulsory buy!

Screened uncut/dubbed in English in Denmark.
The 22F version was beautifully letterboxed by the way (and cut and dubbed in German!)

宣華戲院
CHINATOWN CINEMA
108 Lombard Street, Tel 882 3465



\$10.00
ADULT

Nr 3307



BATTLE IN OUTER SPACE aka BOMB BOMBARDOS
aka RAGING IN WILDERNASS

Dir: Isao Hiroa (1966)

Five yrs after Honda made the original GODZILLA movie for the Toho film studios, he made BATTLE IN OUTER SPACE, also a Toho film. Even tho Honda was not famous for his monster movies, this flick shows that he could also make cool and non-monster sci-fi films quite well. And even tho it's 0.5, might not be Honda's best film it's good fun and well worth checking out.

A space station is attacked by aliens, and destroyed. Then follows a lot of havoc on earth: train accidents, tidal waves and stuff like that, all caused by the aliens. So in order to check out what's really going on out there, the united nations build two space rockets. Manovd mostly with Japanese astronauts, the two rockets then take off into space. When they get to where the space station used to be, there is only space junk left. It's the film's most tragic moment. Airo Ishikawa's medical scene is almost reminiscent of his death scene at the end of GODZILLA. Later the astronaut encounter alien flying saucers, and have to battle them. Then they land on the moon, where the aliens have parked their space gear. Even tho the aliens are present half of the film, we never get to see what they look like. Only in one scene, in which the aliens attack the Earth expedition's only female member so we get to see the aliens in their space suits. The fact that you never see the threat, i.e. the aliens, gives the film a sense of suspense. As I said at the beginning, BATTLE IN OUTER SPACE is a cool movie to watch, and oh yeah while you're at it, get also hold of some of Honda's other flicks. The ones I've seen have all been fun movies to watch, and the best of them, GODZILLA, is a masterpiece!!

Shown letterboxed on PBS - dubbed in German.

BLAXPLOITATION UP-DATE!!!

I turned MTV on the other day and they were playing a new video with Snoot Doggy Dogs called 'Doggy Dogs World'. Now, I can't say I'm a fan of Snoot but the video is quite interesting to blaxploitation coz it features no less than FRED WILLIAMSON, PAK GRISER, SON O'NEAL (who was in SUPER FLY I think) and RUDY RAY MOORE!!!

It has often annoyed me that when magazines/fanzines write about movies on video tape, that are hard to find, they hardly ever tell you where you can get hold of these tapes! One way of getting hold of almost any film, no matter how rare or unreleased, is thru the underground network; i.e. swapping! This way you can get hold of copies, and often copies down the line! But if your desire goes beyond a wish to just be able to watch the films in question, if you wish to own your own original tape then it often becomes a different matter. Original tapes can be hard to find for various reasons; if you live in certain countries, like Britain or Sweden, it's difficult to get your hands on gory horror films due to

lucked-up governments, who reckon it's their responsibility to decide what's good for you and what's not! You may be old enough to vote, become a soldier, drink at the pub or have sex even, but you're not allowed to choose what movies you wanna watch in your own home! Here on the continent it's mostly a different matter censorship-wise. I think most countries, except Germany, over here are mostly quite liberal; most films are released uncut. However, if you get your uncut

goodies from the countries down south, you run into another problem: they like to dub everything into funny languages (the other night I watched DARKMAN on a Turkish satellite channel; that was fun!!). And then there is Germany: here horror/action movies are not only dubbed, they are also heavily cut - and many are banned (see the THE GERMAN DJANGO MASSACRE article somewhere in these pages; where they've even made a cool cynical Italian Django flick into a kids' movie! Now's that for weirdness!!!).

Even here in the liberal Denmark it can be a hassle to find your favourite gore flicks. Not due to censorship - we don't have any, only age ratings - but due to either the market being too small, so many movies simply never get a video release, or because you (like me) live far from any good video shops! So as a little help, I've tried to find some video outlets that do a mail order service. At the end I'll also mention a few fanzine distributors. I haven't tried them all myself, but

from what I've heard they should all be reliable. To get an answer it's always a good idea to enclose an IRC. Happy hunting, and tell 'em who sent ya!

CULT VIDEO, P.O. BOX 55670, 1007 MD Amsterdam, Holland.

CULT VIDEO themselves have released UNCUT versions of HENRY, portrait of a serial killer and CANNIBAL HOLOCAUST. The latter letterboxed, and both in English and no subs!

For catalogue send DFL 10,-

ROCK UGLEN, Frederiksborggade 40, 1360 KBH.K., Denmark.

They sell UK, Dutch, Danish and Italian releases.
Write for a free list.

LASEDISKEN, Prinsensgade 38, 9000 Aalborg, Denmark.

They have LDs and UK tapes.

Free list.

METALIZED RECORDS, Badstuestræde 8, 1209 KBH.K., Denmark.

Free list here too.

PSYCHOTRONIK VIDEO, 18 Hanway Street, London W1, England.

VIDEO CITY, 117 Motting Hill Gate, London W11, England.

They do a HUGE catalogue, and send the tapes within 24 hrs of receiving the orders. They also take search-lists.

**DEBIL
PROFIL**

- DISTRIBUTION -
The - most active source

FANZINE DISTROS:

Ok, here are only three, but they all have heaps of stuff so it should be enough for the moment. Here goes:

DARK CARNIVAL DISTRO, 21 Avon Road, Scunthorpe, South Humberside, DN16 1EP,
UK.

Steve M. does a huge catalogue of US/UK/EURO-zines. Four issue subscription (one year): UK: £1.50 / Europe: £2.50.

MEDIA PUBLICATIONS, 12 Elder Avenue, Crouch End, London N8 9TH, England.
LOTSASTUFF!!

FULL FAMILY ENTERTAINMENT inc., Simon Nielsen, Victoriagade 11.1., 9400
Mr. Sundby, Denmark.

Simon distributes cool zines cheaply to the Scandinavian countries. Send an IRC for a catalogue/list (i Denmark send at 3,75 kr frimærke).



YESTERYEARS NEWS AND OTHER HUMOURS...

The (British) Japanese MANGA tapes are now being distributed in several countries on the continent, including Spain, Italy, Holland, France and also Denmark. There's even a Danish MANGA club, but so far no cool fanzine like the British MANGAZINE, so if you're interested in Manga go join the British club instead (or both).

I guess you've all heard the sad news that IN THE FL258H (my love time) stopped breathing! Steve C. just got fired of the hassles and stuff. Hopefully he'll see the light and re-anime, the time one day!

Oh yeah, THE NEW WAVE OF HONG KONG MOVIES finally came to Danish state tv: I can't recall the date, but sometime this Fall DR tv showed SAVIOR OF THE SOUL (starring Andy Lau and Anita Mui) - AMAZING! I mean, on Danish tv!!! And luckily it was the original Cantonese version w/subtitles, and not some dubbed white!

and some news in Greek:

For Skråkfilm fanesatter samtidig også er tegneserie fans er der ekstremt godt nyt: FÆTTER MADDAKE som fik kisten banket til engang tilbage 4 1973 (eller var det '74? Gider ikke finde samlingen frem og se efter!) da GRU gik ind, er endelig genopstået som en af værterne i INTERPRESSE's nye blad SKRÆK. Bladet indeholder William Gaines og EC's goe gamle skråk serier fra 50erne. Nu så vi så bare håbe at bladet får en længere levetid end GYBERTIMEN der gik ind efter kun 4 numre for snart 5-6 år siden.

THE LOVELLERS

dir: Kathryn Bigelow and Monty Montgomery (USA 1981)

Sunday afternoon. I really have to get some homework done but there's this tape in the old VCR and I just wanna watch the first two minutes cos there's this cool music in it - well, at least that's what I thought I would do but as soon as Willem Dafoe kicks his bike to life during the first minute and the 501cs music starts I knew very well I'm lost. There's nothing I can do but watch Kathryn Bigelow's fantastic debut film THE LOVELLERS once again!

THE LOVELLERS is set sometime in the 50s. It's the story about and his gang of five

hiders. And oh yeah man, we're talking 501cs leather-clad flick knife swinging rockabilly looms!

They stay for a day at a cafeteria in the road near a city of two houses and a garage. The whole scene is set within the limits of that one day. It's hard to describe the story cos where most other 501cs movies are mostly stinky with some 501cs style THE LOVELLERS is mostly style but on the other hand it's done very well. Often with these films you can sorta see it's supposed to look 501cs-like but the surroundings are present line

with THE LOVELLERS it's different you can see that they've done a lot of research and finding all the right things from that era when ROCKABILLY, LEATHERJACKETS and GODZILLA were born. After this movie Kathryn Bigelow went on to direct the true cult movie NEAR DARK. Along with NEAR DARK THE LOVELLERS is Bigelow's best film. Bigelow's BLUE STEEL is ok but it's hard to imagine that since the two first flicks and BLUE STEEL were done by the same director! THE LOVELLERS oozes of style. The music is so fuckin cool! It's unreal, and the whole mood just sucks you in!

The film is narrated a little bit by the main character but because it's past in a few places it doesn't feel overdone; it's

being Lance grant!). Just as NEAR DARK is a perfect vampire film this is a perfect 501cs film! I hope Kathryn Bigelow and Monty return to this way of making movies again. It would be a real pity if the great talents she showed when she directed her first two films were to be wasted on things like BLUE STEEL type middle of the road bosh! Get hold of THE LOVELLERS if you wanna watch something with style that comes from the west - otherwise style is almost only to be found in outlaws from the West like the work of a certain Mr. Cool. THE LOVELLERS is a perfect film. It's so good it's better than sex - ok maybe not quite but y'all know what I mean. Find it!

Version reviewed:

I taped my copy from tv when it was shown on BBC 2 as part of the MOVING PICTURES series. Released on tape in the UK and in Denmark (I'm not quite sure of the Danish title I think it's LAEDERJAKKE or maybe LAEDERJAKKE?)

not your typical Raylaney narrating! As I said earlier it's hard to describe this film (like trying to describe why you think Jay

and the action scenes are few and far between! There are some quite gory scenes but even those aren't enough to keep you from the fast forward button or to quote one of Alex Childen's songs: 'boredom, boredom, boredom'!!!

then the filler is a monk, they don't know that; a fact that'll later on give them some 'breeding' problems (dead but not stiff, ha!). I read somewhere that the film is a comedy, but I must admit I had a hard time finding the comedy in the film. True, there is a bit of camp dialogue but the movie moves at a snail's pace

FLESH FOR FRANKENSTEIN

aka ANDY WARHOL'S FRANKENSTEIN/IL MONSTRE IN TAVOLA...-BARONE FRANKENSTEIN/SKENT KOD IIL FRANKENSTEIN.

dir: Paul Morrissey & Antonio Margheritti Italy 1973

You know, there are always a heap of films you've heard are good but it still takes you ages to finally see them. For me one such movie was FLESH FOR FRANKENSTEIN. I'd heard it was one of the gorier flicks of the early 70ies. Well I finally tracked it down and here's my two cents:

On yeah one of the two directors, Paul Morrissey, was a student of Andy Warhol and thus the film was released in some markets as ANDY WARHOL'S FRANKENSTEIN - the Warhol never had anything to do with the film. Frankenstein is played by Udo Kier who in recent years also starred in Danish director Lars Von Trier's EPIDEMIC and EUROPA aka ZENUPA.

In this version of FRANKENSTEIN not only wants the doctor to create a monster; he wants to make both a male and a female monster - or zombies as they are referred to in the film - and then order them to breed the perfect race. When we meet the doctor he's made the male body but needs the head. It has to be the head of a real stud! So he and his daft helper, Otto, go to the local brothel to wait until a real hunk comes out. They choose one guy whom they believe really can pull it off! Unfortunately for



spilling the guts...

Downloaded from www.sagepub.com at UNIV OF CALIF SD DIEGO on June 11, 2015

[illegible][illegible]

weight' and 'would you like to adopt him?' (the one latter never about the other). Fuck, what's the world going to? And what a line please no major

[illegible]

PILES OF THANK-YOUs GO OUT TO: Daniel
and Richard Authy (OH MY BRAIN
HURTS'zine), Richard at Minotaur in
Melbourne, Lars Van Hagest (BLOODY
DARLINGS'zine/and it's still 1994
mate!!!!), Peder Pedersen (INFERNO'zine),
my cousin Ronny, Christian Saunvig,
you for buying this, and most of all
Michelle G.

A black and white photograph of a busy street scene in New York City. The central focus is a large, ornate building with a prominent sign that reads "THE NEW YORK PUBLIC LIBRARY". The building has multiple stories with many windows and a decorative facade. In front of the building, there are several trees and a streetcar. To the right, another building is visible, and a tall, thin structure, possibly a radio tower or antenna, rises into the sky. The street is filled with activity, and the overall atmosphere is one of a bustling urban environment.

DOCUMENT OF THE DEAD

dir: Roy Frunkes

Groucho (Max Bros) is standing next to a dame who has got a long cigarette holder. He lights it for her and says: 'How are things down the other end?'. She blows smoke in his face and with his cigar he returns the smoke. Soon she starts to cough to which Groucho comments: 'It's like living in Pittsburgh...if you can call that living'. This intro is perfect for this documentary about George A Romero's

1 zombie movies because 2ME22
as we all know all the movies are set in Pittsburgh and as we also all know; most people in Pittsburgh are kinda dead, walking dead or living dead if you will! After the clip from the old Max Bros film the documentary about Romero and his zombie movies begins. The film is divided into two parts: The first part was filmed by the School of Visual Art on the set of DAWN OF THE DEAD in 1978. The second part was shot by, some of, the same people ten years later on the set of TWO EVIL EYES. The whole film is narrated by a woman who is the perfect choice for the documentary; she simply sounds like one of the zombies featured in DAWN! The documentary is very good. There are interviews with George Romero, the crew, the actors & others. There are segments from NIGHT OF THE LIVING DEAD, MONKEY SHINES, DAWN of course, and MARTIN (including a scene that was cut from the print when the film was shown on the BBC). The documentary is 85 min. long and thus goes much deeper than the usual made for tv the-making-of programs! Many of those are little more than adverts for newly released films anyway. It's easy to see this is made by people who had a passion for the movies. The documentary won the Golden Award at the Houston International Film Festival. The only thing I find extremely strange - is that not a word is said about Romero's 3rd zombie movie DAY OF THE DEAD. There are a few still-images from the film at the end while the credits roll, but why they didn't talk about, or ask Romero about, the film is beyond me. Anyway DOCUMENT OF THE DEAD is a great documentary, one you easily can watch several times and still wanna see it again!



MAN

Sk. TV 4

FILM OG TV

Den stumme hævner

(7' grande Silence, 1965, 101 min (ekskl. rekl.))

Loce skyder Paulines mand ved gængsen H. Møller. For at hævne sig bryder hun ned over

manden Silence. Han prøver langsomt at slå dem på morderen. Så døde skadeligge. Loce Silence Pauline er næste offer på Loce dødsløse. Vi del lyden?

Inkl: Sergio Corbucci, Silence: Jean-Louis Trintignant.



Version reviewed: My tape's from the land of QZ where it was rereleased with only an M (i.e. 15) rating even tho there's lots of blood and gore in it!!!



THE BIG SILENCE aka THE GREAT SILENCE/IL GRANDE SILENZIO/DEN STUMME HEVNER.
dir: Sergio Corbucci. 1968 (Italy/France)

To the non-fan orientated viewer Sergio Leone is the most well-known (and probably also only) Italian Spaghetti Western director. But of course there were heaps more filmmakers to turn out bleak and pessimistic pasta westerns;

one of bleakest, most pessimistic and best, was Sergio Corbucci. I don't know why, but it seems Corbucci was overshadowed by Leone, like, Leone would make great westerns and they'd get popular and he'd get famous himself and Corbucci would make some of the coolest, bleakest and most violent of the Spaghetti Westerns but never really become a household name like Leone (among non-fans at least). But I guess that's the way it always goes (and why aren't THE CRAMPS as well-known as that Jackson dude?). Corbucci's most well-known, and at the same time one of the bleakest of the genre, is the true cult western *UNGIUGO*; which you've all seen. However, another of Corbucci's westerns which is even more grim, and more bleak and humour forsaken is *THE BIG SILENCE*. The film was shot

in 1968 and stars the French actor Jean Louis Trintignant who plays the Man-With-No-Name character; just this time it's, as every thing else in the movie, more extreme in that it's not just that he won't say his name or where he comes from; he can't, he's a mute! The film is set in and around a snow covered small hicksville town. It's just after the civil war between the North and the South. When the conflict ended and the North had won, many soldiers from the South didn't wanna surrender and kept fighting their own war, often in the same groups as they were in during the war, and thus became outlaws. Along with the outlaws came the bounty hunters who hunted them down not for justice but simply for the money. In *THE BIG SILENCE* one such bounty hunter, Loco, is played brilliantly by Klaus Kinski; 'The politest murderer out west', as Alex Cox (the director of *REPO MAN/SID AND NANCY* and *STRAIGHT TO HELL*).

said in the intro when the film was shown on BBC.

Most of the wanted men Kinski's character hunts down are 'Wanted: Dead or Alive', but to Loco it's easier to kill them; that way they make less fuss! Anyway, I'm not gonna tell you too much about the story but let me just say this; if you are fond of 'real' American westerns you'll probably hate *THE BIG SILENCE*; there's no smooth talking hero who's really nice. The film is really violent (blood flows and fingers fly!). When the film was released back in the late 60ies it became popular in Italy, Germany and France. Due to the violence, and not least the ending which is, like, one of the most depressing endings ever, it wasn't shown publicly in the US or UK until it turned up on tv in the UK in 1990. The music is by Ennio Morricone who did the scores

many of them spaghetti westerns, all the Leone westerns which starred Clint Eastwood and Eastwood has recently used Morricone for his new 'IN THE LINE OF FIRE'. If you're into Spaghetti Westerns 'SILENCE' is a must-see, and if you are not but have got hold of this here zine because you're into gore type flicks then maybe you should watch 'SILENCE' anyway; it's a great flick,

that does provide a good portion of nasty stuff and

and if you still don't see any reason for watching it; why the hell not? Get hold of it now! The only thing is just that it's pretty hard to find. As far as I know it's never been released in Europe in an English language version on tape. A German dubbed version turned up on satellite tv and in Finland they released, for some obscure reason, the German dubbed version (with Finnish subtitles). It was also shown on the Swedish satellite SA channel TV4 about a year ago. That version was the original letterboxed Italian language version with Swedish subs. There's one English language version available tho that was broadcast in England as part of BBC's MOVIEDROME season. I still remember the happy day it was broadcast!

The version was introduced by Alex Cox, who incidentally used Vonetta Mc Gee, one of the main characters from 'SILENCE', in his film *REPO MAN*. It was letterboxed and dubbed in English. Try to get hold of it, it's well worth the effort.

Simon's page!!

PREDATOR 2

1 SA, 1990

D Stephen Hopkins

P Lawrence Gordon, Joel Silver & John Dunn

S Ivan & John Thomas

W Danny Glover, Matt Craven, Allen, Nelson Blakes, Bill

Pastore, Gary Busey, Kevin Peter Hall

Stripped to the pointy point after another Predator. This time without Schwarzenegger but with Danny Glover filling in. The setting is Los Angeles 1997. The Columbian and the Lurians are building it out with the police and each other to dominate the drug market in central L.A. The controversial cop (Harrison) is in charge of a small anti drug squad. The squad consists of Lurians (Allen) a pretty tough little woman, Danny (Blakes) a long-time partner and her brother and Lambert (Craven) an arrogant cop who never seems to stop talking but knows how to do his job. The film starts off with the police in a manner shows out with Columbian drug-dealers. The Columbian reveal into a building where it takes out they have a vicious weapon. Unfortunately that's not quite enough to help them against the Predator, who rejects them all together before the cops even know who he is. Harrison follows the only man out. Scorpion, who is not only running from the cops but also from the predator. They end up in the spot where Harrison kills Scorpion, not recognizing that Scorpion was really trying to shoot at the predator. Harrison sees something but he doesn't seem to take any notice of it. Bad move!!

Seven drug-dealers start getting killed and stomped and even though that is Harrison's mission, he's being kept out of the investigation by a group of federal agents led by Kevin (Dunne). Of course Harrison won't settle for that, so he goes in everywhere he wants to solve the case and here his going ends up in a battle with the federal agents on one side and the predator on the other.

The film opens a solid run with Glover in his team and Allen doing his usual action-woman number with style and the endless number well-stored, well-evaluated action scenes are just as good as in the original. The plot involves pretty nicely, even if it has holes the way on an omnibus and even if it runs at a little more than an hour for making an action genre! Hopkins handles the violence and special effects with solid capability and gusto and even though the running time is 100+ minutes there's never slow down or lost power and it's been quite awhile since I've seen an action flick that efficient.

In 1989 Hopkins also made the fifth installment in the A Nightmare on Elm Street series. The Dream Child, in which he also showed good skills when it comes to handling special effects.

The predator's name again played by Rex in Peter Hall and created by Vince Waller. And John Thomas also wrote the original script and the Predator is created by them.

Robert Duns, Norman Dunsen, Jr and Calvin Lockhart are also there, as in May April 1986. Playmate Teri Weigel. She's having wild sex with a poor Columbian drug-bro. She has also been in Return of the Killer Tomatoes, Switch, Savage Beach and she's the second runner in Innocent Blood. She has also been in several television series e.g. Married...With Children. When she was a Playmate, she got her breasts enlarged and would it hurt for Playboy and hoped to be chosen Playmate of the Year. She didn't get the title and turned to the main stream film market. After that she got her breasts enlarged even further and they are getting pretty large and were back to making adult film, refusing several porn

offers. She's one of the few who've moved from R to X, the other way seems to be more popular these days. I just hope she'd make the turn back again as she seems capable of more than the porn biz seems to be able to offer.

DAUGHTERS OF DARKNESS

July, 1990

D Simon Gordon

P Andrew Harris

S Andrew Lasker

W Anthony Perkins, Mia Sara, Robert Reynolds, Debra Cuneo

Jeff Coleman

Gordon made this TV movie during his artistic nose-dive in the late 80s and early 90s and I pretty much regret watching this movie in the first place. But, how can you ever anticipate that a Simon Gordon movie starring Anthony Perkins and Mia Sara should be anything but at least watchable? Well it isn't. Not the least actually. I found this hoping for some good action, a strong performance from Perkins and maybe even Mia Sara dancing. But, no way here!

Mia Sara is the American Catholic Theater who arrives in Buenos Aires to look for her father whom she has never seen for real. The only thing she's got is a phone with an address on it. It's during Caven's director regime in 1989 and Gordon nicely mixes the horror element with the political message of Argentina. She finds the address on the phone and finds an old black man who she meets Perkins - who later turns out to be her long lost father, to no big surprise for the viewer I can assure you. At first he seems to have anything to do with the person and claims that her father, Paul Alenowski, is dead. She does not believe him and when she meets the young, suave and sophisticated Gregory Pecora (Garcia) she really gets into trouble. He seems not to be some sort of vampire who seduces young attractive women and then leaves them with his manager! At the American Embassy Theater movie David, played by Dr. Marty Jay Jeff Coleman, who does not believe her at first but in the end he finds himself convinced when he's trapped in a dungeon filled with blood-divined prisoners. Gordon runs loose with almost everything in this run-of-a movie. The pace is agonizingly slow, the story complex, hollow and the ending so long that it should make a few minutes cut. Sara is pretty good and Perkins is...well, Perkins. You know, the psychopath with a soft spot (as usual). Even for a TV movie it's not as bad as even worse than Gordon's other late-80s/early-90s flicks - which, in a way, is a sort of self-censorship I guess. Not even the most jaded Perkin or Gordon fans should check this. Please.





HOUSE BY THE CEMETERY
dir: Lucio Fulci

"HOUSE..." is about a man and wife and their son. They have decided to leave New York and go live in the country-side, so they rent a big old house outside some small village. In the house there's a basement with a locked door so no one can get down there, and there's a tomb in the lounge-room. Soon after they move in weird things start to happen. Sounds familiar? The wife hears noises. The son befriends a girl who only he can see and ehh well it's hard really to give you a decent plotline cos Fulci's film is confusing as hell - but then again, aren't all his movies!! The film is just as slow as his zombies in *DAYS OF HELL* or *CITY OF THE LIVING DEAD*! And the family's son is dumb as a bat before his dad's head and won't give a damn, and blood is gushing, and the dad is going 'arrghh' to which the boy asks 'what's wrong dad?' arrghh! In the beginning of the film he's looking at a picture of a house and in one of the windows you can see the face of a girl, and the boy asks his mom 'why is the girl telling me not to go mad?' arrghh/aaaa again. I guess it's Fulci who directed the boy-actor but still, he's unbearable.

Fulci must have got his this way at the agency: 'have you got any good child actors?' Arrghh! No, we've only got one which sounds like wants to be a trash!'. Fulci: 'fine, just what I need!'. Another thing that gets one your nerves after a while is the constant child whining! I kid you not, thru half of the damn flick you hear some kid whining, and it's just plain annoying! Some professor lived in the house long ago and his wife is buried in the garden and there's a weird maid and ehh I don't think I'll try and explain any further. The film is a complete mess and the ending incomprehensible! The film was released in the UK with only one cut in the beginning of the eighteen but withdrawn when the BBFC was introduced, and rightfully so; it should be banned forever and all prints wanted, not for being gory but for being so god-damn awful!! If you feel bored one day then watch this and you have a perfectly ruined day! Yeah I know it's sort of a cult classic.

and so fucken what, I hate it! Period!

Version reviewed: pre-BBFC release.
It was released about 14 Decemb in the beginning of the 80ies as well but it's hard to find those originals as they were only released on rental tapes.

男見書

MANGA MANGA MANGA MANGA MANGA

I know the cover says MANGA and I really wanted to have heaps of stuff

CHICKEN AND DUCK TALK
aka ENT EAT, ALLES GUT
dir: Calisto Tan Chai Sun

CHICKEN AND DUCK TALK doesn't actually belong in the pages of E.L.E.; it's not a horror/splatter/gore/horror bloodshed or trash film. There's only one reason why I've included it: it's very funny and I happen to like it! Well that's even two reasons for ya mate! The movie is set in HK and deals with a restaurant owner, his wife, son, mother in law and the employees at his tiny restaurant that specialises in duck cuisine. The conditions at the restaurant are pretty yucky, but that doesn't matter 'cos they've got no competition. That is until one day when *BAOY* VISIT CHICKEN, a new big, expensive and CLEAN fast food restaurant opens up just across the road! I'm not gonna tell you more about the story 'cos there really is no compact story here, just a lot of silly scenes and slapstick humour. Most of us fans of Chinese horror movies are used to the horror-slapstick humour but this is purely a comedy with absolutely no horror or gas blowing over the top shoot out scenes! Well I guess some of the restaurant conditions ARE pretty horrible, but no ghosts nor vampires to be found here, and the ducks & dishes are already dead so there's no live animal slaughter scenes either! Anyway enough babble, CHICKEN AND DUCK TALK is a fun movie. Sometimes a lot of the silly Chinese slapstick humour doesn't reach home due to it being too Chinese and thus incomprehensible to pale-faces like you and me (well at least me, of course I dunno how brown or green you are!) but this flick is actually very funny! The version I watched was luckily dubbed in German - yes I did say DUCK!!!. 'cos this way I was able to hear everything that was going on and didn't have to strain most of the action due to unreadable badly spelled, badly structured English subtitles that mostly also miss the first and last word in the sentences. One of the staff members at the duck restaurant is played by the goofy cop/vampire from HAUNTED COP SHIP 2.

Version reviewed: Broadcast on German state tv (ARD) one funny afternoon last year ('93). It was dubbed in German, letterboxed and the print was nice and clear. Oh yeah, you can find a trailer to the film on the HAUNTED COP SHIP 2 tape!

YOU'LL BE AMAZED!!

about ANIME/MANGA but I just didn't get 'round to it. I'm really really sorry. Well sort of, ha!

FIGHT TO WIN aka FREE FIGHTER
COPS
 dir: Kwan-Ying Lau

New York. A Chinese named Ken Tong, who deals in stolen diamonds, reads in the paper that the police will pay \$50,000 for information that can lead to the arrest of a fleeing suspect, named Rothrock, who had to do with some triad warfare case. Ken phones the police from an abandoned house and tells the pigs to get there fast cos Rothrock's men are after him. Well of course the headlines turn up first and start to question him (power drill style) about where he's hidden some tapes they want. Then the cop that the police sent over to pick Ken up turns up not a man but CYNTHIA ROTHROCK! Usually the Starline (patrol) would shoot something like "freeze" first, well Cynthia blama one of them down and THEN shouts "polizei!" (yep, in this version they all speak fluent German!) Well after some minutes of shooting and fighting they all make an escape including Ken, and the only one left is Cynthia. Ken then comes to Hong Kong, where she, and contacts another bad triad dude. Back home the police appoints Cynthia to go to Hong Kong and find Ken. In Hong Kong we meet two HK cops, George and Dave (real Chinese names huh). When we meet them they are working on a case trying to catch "BOSSIE CRAMER" in a big department store. A cop, who is looking for a pair of boots to grab, sees a zoned looking woman, and while standing next to her, pretending to read a PLAYBOY magazine, she starts to touch her bottom only to find out they are kinda hard! George sees this and arrests the fellow. The guy claims she's his girlfriend, some wrong done, and then he pulls the "woman's" wig off! And guess what, 'she' is Ken Tong! Of course they don't know that he is wanted in New York, but they take him to the pig HQ to ask him why he feels like dressing as a woman being a copper in Hong Kong is truly hard work! If you think all this sounds kinda silly then I guess you're right. It is, however, not the silliest-silliest film that you find in many HK flicks. This is more like the silliness-just-as-it-is film in the great WIDE OF PLACES/HIGH SCHOOL films. This is actually quite funny even to a gaelic like me and you!

Some of the humor is a bit tacky too, like they do some real bad Rock Hudson/kids jokes. But then again, after having watched dozens of these movies you sorta get used to it! In Hong Kong nothing is sacred, everything goes no matter how silly or tacky. Of course I'm in no way complaining, all the silliness, tackiness and the fact that there really is no boundaries is what makes WIDE OF PLACES so different from all the American action flicks, and that is one of the reasons why I have turned to HK movies: the fact that they DARE to be different, different to all the Hollywood middle of the fucken road bullshit that most of my European fellow countrymen so gladly devour as the cream de la cream of film!!! Honestly my friends, there is little difference between general European cinemagoers and the combine you find in DISNEY PLEASURE/AMERICA ANYWAY. Cynthia arrives in HK and, together with her two HK cop pals, has to try and find Ken. David and George find out that Ken has a sister so



they go to a bar where she works in order to find out where her brother, Ken, is. They aren't too happy with having to work together with the FBI, represented by Cynthia, and as the two David trouble her into taking part in a deal with the gangster that was contacted when he arrived at Hong Kong, Cynthia thinks David is making a deal about where to find Ken, when in fact he is selling Cynthia to the gangster dude! He need to tell her gets mighty upset when she finds out! She then beats up the gangster boss and all his men, later George falls in love with Ken's sister and Cynthia gets into some pretty mean fights with some bad white Seattle dudes. One of them is played by Mark Houghton, a Brit actor who lives in Hong Kong and who has been in quite a few HK films, mostly playing nasty foreigners. Thus out the film there's quite a few fights and at the end there's a violent shoot-out. I'm not gonna tell you more about the story cos it is little more than just an excuse to do a lot of fight scenes and silly jokes. FIGHT TO WIN is sort of a mix between the IN THE LINE OF DUTY and the MAG RISSON series. I can understand if you feel a bit hesitant about getting hold of this flick because Cynthia Rothrock is a western actress and not a 'real' HK actress, ~~wasn't even born in HK~~ When I read in the TV GUIDE that there would be a 'W' flick on with a American in the lead

it would be like an American flick made in HK, but don't worry, Cynthia Rothrock proves that it's possible to look sexy, kick arse and be a Gweilo! Watching FIGHT TO WIN was actually a joy, at least to me (and that's what matters here cos I'm the editor ha ha). About the different titles: I think that FIGHT TO WIN was just the title that PRO gave the film, FREE FIGHTER is the

title the film was distributed under in the west, and CITY COPS could very well be the original Hong Kong title, but I'm not sure! By the way, an interview with Mark Houghton was printed on page 6 (actually on the mentioned in the Rothrock interview find a copy, and also get your sister to order some copies of BRITAIN now!

Broadcast on the German station PRO7



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Get in Much... What in Taste

BLOODFIGHT

dir: Shuji Goto (aka Shuezy Goto)

If you think the title suggests an action fight film based at a martial-arts championship, then you're absolutely right!

Set in Hong Kong, the film deals with a guy who was a martial arts contestant but who never won the championship. Now he's older and wants to make a comeback and win the championship, but this time by coaching a younger fighter.

A lot of the film concentrates on his first student who in the end turns out to be a good-for-nothing bad-egg! Another section is spent on his second student, who first doesn't want to fight in the championship. Then he wants to, but the coach won't let him. Finally they agree. Then a long part of the flick is wasted on endless boring scenes of hard training.

The student finally makes it to the championship, only to get killed! The next part of the movie is then wasted on the coach being drunk, and finally he decides that he should make a comeback himself what a surprise! At the end he beats up all the other contestants, even though they were never alcoholics, and wins by trashing Bolo Yeung!

I'm not a fan of these fighting-championship films, which are more predictable than the music of Phil Collins, even if they are good and I'm afraid Bloodfight sucks more than a Danish Nilfisk vacuum



cleaner. The fact that Simon Yam (credited as Yam Yat Wah) and Bolo Yeung are in it doesn't help. This is utter crap! Of course you might like it, but don't ask me for a copy. I simply had to erase the film; it had started to smell bad!

Broadcast letterboxed on the German satellite channel PRO7.



Adapted to the UK on self-tape video.



To go on a holiday, Edward Carol, and Carol



REVELATION AND COOK
dir: Simon Palmer. 1985 (England)
"Secret" "Polaroid" "KILLING" - the first
film in English, tells the story
of a British girl, Carol, who lives
with her sister Helen.

who is equally British.

Live in a flat in England, possibly

London but we aren't told. Carol
works as a receptionist. She is
and even really like or do that
but even this film won't help

Carol's life. Helen has a boyfriend

Michael, and it soon becomes obvious

to us that Carol doesn't like when

he says she might ever with Helen

in their flat. She doesn't even like

Michael's boyfriend in their last

room. Helen and Michael have planned

to go on a holiday, Edward Carol, and Carol

are not a holiday, Edward Carol, and Carol

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are not a holiday, Edward Carol, and Carol

dir: Kevin Hooks

When I first saw clips from this film on TV, the thing that attracted my attention was the fact that the main character was played by a black actor Wesley Snipes. I mean, unless you're into the old Blaxploitation movies, how many films have you seen in which the main character/hero is played by a black person? None really. Actually I can't recall having seen any at all. Of course there are the slave films and a few recent ghetto films, but in my opinion they don't count cos they couldn't have existed without the black actors. I'm talking about movies where black people (now mostly referred to as AfroAmericans in the U.S. by the way) are either being oppressed or having problems in some LA ghetto. What I wanna see is movies where then coloured bros are the good (or bad but cool) guys, the heroes, the whatever, you git my drift! That's partly why I love all those movies from the blaxploitation period at the beginning of the '70s. Cool flicks like Shaft, Black Caesar, Foxy Brown and so on. (And why the bloody hell doesn't anyone offer Pam Grier some lead roles in some good movies? I mean tell me the name of a female actress more cool than blaxploitation queen Pam Grier and I'll punch yer lights out - she simply doesn't exist!) Anyway, enough babble, onto the story. A highly dangerous Brit terrorist is captured by the FBI and flies to another part of the U.S., along with two FBI agents, to be tried. Coincidentally John Cutter (Wesley Snipes), a flight security specialist, is on the same flight. Once in mid-air the Brit terrorist's compulsory group of friends free him and hijack the airplane. There's only one person cool enough to try and kick the baddies' asses, and that's John Cutter! It's a simple story really. Most of the film takes place in or close to the plane, and of course it's all about the hijack. But even tho this may sound tired, it's actually quite an enjoyable film. Of course being made and set in the beginning of the 90's, it doesn't have cool jive talkin' bros with 10 inch afros and enormous flares, but I must admit it was a nice for a change to see an Afro American in the lead instead of some pale Costner feller. If we were really lucky some film companies might see that it would be an extremely good idea to try and



BLACK DATA

dir: Ridley Scott
(USA 1987)

Two white American cops have to bring Japanese gangster to Japan. Japanese gangster looks at American cop, American cop asks what the hell he's looking at. Japanese gangster looks twice at American cop. American cop hits Japanese gangster a face. Japanese gangster is handcuffed. In Japan Japanese policemen don't understand American signs. American cop shouts at Japanese cops. American cop says to other American cop (while eating in Japan) 'you're not gonna eat that crap are ya?' American cop gets kicked twice (real hard in balls but still) manages to beat up Japanese bad guy. Two American cops' Japanese partner is boring. American cops have to teach Japanese cop to be happy and understand how to think for himself.

THE JAPANESE POLICE

I'm a fan of Asian monster/heroic bloodbath flicks. We I was looking forward to watching Ridley Scott's Black Pearl which I know was set in Japan and sort of 'US director sees the Japanese way and makes Japanese cop flick' well, I guess he did but you can forget everything you love about gangster movies from here. This could have been really interesting and really cool instead we get an American film about an American cop saving the Japanese police how to do things.

SEE AMERICAN WAY
The American way is to be in Japan! Fortunately I don't buy this time-waster on tape but watched it when it was shown on German tv. If you wanna watch a cool cop flick so watch RAWN-BOLLED once again!

Version reviewed:
Broadcast on the German tv station
PPO 7, nicely letterboxed - that
bits about the content: how were the
tapes???

reanimate the old and longgone blaxploitation genre. It would be nice, but since my middle name is pessimist I doubt it'll happen. But think of it dear reader wouldn't it be testasy to hear about the new release of 'The Return of Shaft' or 'Son of Shaft' or even 'Foxy Brown kicks ass again'? Ahhhh. But until that happens, you can do much worse than go and see Passenger 57!

Version: released fully letterboxed
on NTSC laserdisc in the US.

RTL



GOOD TRASH on TEE Vee !

Wearproof waste bag. See instructions on mirror. This waste bag is provided for your use in flight to collect personal waste. We will dispose of it after your flight.

When I first decided to make a listing of where to find yr good late nite trash on tv I for some reason thought there'd be lots to list but unfortunately that's not the case. If I hadn't glued the Bundy pic. on the top of this page I think I'd written about something else. Anyway, here's a list of the poor amount of amoralising programs on tv in my 'hood (a mighty big one after we got satellite tv):

mande à câble crew for disposal.
made d'anglais, voir instructions au dos. Ce sac est à votre
pour le ramassage de tout déchet. Nous nous en

sur scène de mal de Tel, prière de la remettre à l'un des
lehe Anordnungen auf der Rückseite, bitte während des
auszulesen. Wir besorgen ihn Ihnen nach der Landung.
öffentlichkeit den Sexual titel dem Karne personal zur
stille, Vögelung international auf nero. Questo sacchetto viene
di cui vogliate disfarsi durante il viaggio. Dopo il volo
monale.

mal d'aria. Vi preghiamo di volerlo consegnare al

Balle imperméable pour déchets. Voir les instructions au dos. Cette balle est pour
vous utiliser en vol pour collecter vos déchets personnels. Nous nous en occuperons après votre vol.

MARRIED WITH CHILDREN: TV 3 (Denmark) del
on Thursdays. RTL(Germany) every day.
TV 3 (Sweden) on Thursdays.

کریس لل

والتي لا تلتصق باليد. يرجى إلقاء النفايات الخاصة بك في هذه
الكيس بعد إتمام رحلتكم.

THE PRISONER: TV3 (Denmark) on
and Wednesdays.

في حالة إستعمال الكيس الخاص أثناء الرحلة، الرجاء تسليم الكيس -
والتي لا تلتصق باليد.

कृपया, इस कचरे को न डालें : यह कचरा-काली मिट्टी के कचरे
कचरा न डालें काली मिट्टी के मिट्टी के कचरे हैं : काली मिट्टी के कचरे हैं।

वे मिट्टी के कचरे हैं जो कचरे के डिब्बे में डाले जा सकते हैं।

THE ADVENGERS: Every Sunday on TV1000
every Sunday at 19.00.(Broadcast uncoded)

SLACK ADDER: Sat on Mondays.

DARK SHADOWS (with Babara Steele):
TV3 (DK) every Sunday.

and if you can watch FENKERN (Sweden) 入=校
you can watch KUNG FU on Saturdays
and Tuesdays.

Dats all folks!

377.

Remember then 80's stories about then nasty killings down in Texas, yeah sure but, hell, that happen a mighty long time ago infact 14 yrs have gone down the drain since then so why bring it all back now. Well ya see there's just this problem, a whole lotta people have been found alight dead on these Texas roads, then policemen think they're just yer everyday roadkills - and then newspaper-peoples think them policemen is right. But there's one fella who don't believe 'em, he thinks otherwise cos ya see 2 of them kids who was killed all them many yrs back they had themselves a brother, an' he himself has come back to them Texas roads to hunt them chainsaw killers some else believes cosist.

14 yrs after Take Hopper made the rherlow film THE TEXAS CHAINSAW MASSACRE he returned to the scene of the crime to direct a sequel: the TCM 2

Remember the end of TCM where Sally finally escapes. Ioh you haven't even see it yet sorry that I spoiled the end for ya (he he) well she gets away but gets injured. The before doing she manages to tell her story. She and her brother...

had another brother, Lefty Enright, who is a sheriff. During the past 14 years he's tried to find her last

14 yrs after the end of TCM where Sally finally escapes. Ioh you haven't even see it yet sorry that I spoiled the end for ya (he he) well she gets away but gets injured. The before doing she manages to tell her story. She and her brother...

these years. One person, Stretch, a DJ from a local rock & roll radio station, believes she who was in contact over the phone, and on-air no less, with two guys in a car when they got massacred by the killers; or rather Leatherface who still alive and well after the first film. Not only was it broadcast live but she also has a tape recording of it. Lefty

gets her convinced

that she has to play it on the radio in order to find the killers. There's just one thing: instead of just finding out where to find the killers, Leatherface and his brother actually pay Stretch and her teenage friend a visit late at nite at the radio station. Not so good had from

then on the movie becomes gory, blood gushing and one of the most enjoyable splatter flicks alongside with EVIL DEAD 2 and SLASHED in my opinion. The totally different from the original TCM, like, all the red stuff that you don't see in the first film you see here! Also one thing that differentiates TCM 2 from say EVIL



DEAD is that what went on in the EVIL DEAD had to do with 'the evil in the forests', and not just real people catching other people up with a chainsaw. The TCM films have a more realistic atmosphere, which might very well also be the reason for TCM 2 to be totally banned in many countries and not 'just' cut like the case as with EVIL DEAD is for Instance the UK. But on the other hand I guess if TCM 2 had been released in a cut form it would've clocked in after 85 mins! There's lots of gore and butchery of blood. Maybe the most talked-about scene is the chainsaw-cut-the-throat scene, but as I said there's heaps of stuff to keep y'all happy, and it's all done by Tom Savini.

For some reason quite a few horror film fans have taken a disliking to the film saying it's as up near as good as the first one due to the black humour, the blood and this and that. You know it's so fucken stoooped these are the some people who'd have complained if the film had been in the same mold as the first one cos then it would have

been 'just a remake of the first one' and 'no originality' and 'fuckable' more!

Underground splatter fans always brag about how independent splatter films are and that they don't follow trends like the 'Commercial' films, funny really cos it seems to me that it's almost a trend in many 'BLOW' magazines a franchise to discharge 'GORE' as worthless crap. So much for being underground and not 'joining the same song and dancing the same dance'! If some more people out there started to use their brains for thinking instead of their asses, and if they also began to think for themselves instead of just copying everybody else's sorry excuse for an opinion, then maybe some more people would find out how much fun TCM 2 really is!



But even if you want to watch TCM 2 you might have a hard time just getting hold of the film itself: TCM 2 is totally BANNED IN BRITAIN, and also banned in every neighbouring country to Britain; Sweden, Norway, Germany, Finland and it's one of the films still right now based in otherwise liberal Australia. If you are so 'fortunate' as to live here in Denmark it's a total different story: we have the same law as Holland and Belgium i.e. only age ratings and no censorship at all! (except for kiddie porn which is banned - of course!) You know it's really tragic, sometimes you hear about people in countries like the UK where fans have paid ridiculous amounts of money for originals or even shiny tapes. I've seen people selling copies of TCM at the Camden market in North London for £25. You can get TCM 2 original tapes here in Denmark for around 100 Danish kroner (ie £10). So instead of wasting yr money on shots copies knowing that fucked-up bootleggers earn big bucks you should rather try and order yr uncut originals from mail order shops over here. (see the WIDEW to GET HER BLOOD THINGS article elsewhere in these pages).



THE RETURN OF ELVIS; Aloha from Heaven..
dir: Martin Weinreich

B.I.D.'s first promo film has arrived! THE RETURN OF ELVIS; Aloha from Heaven.. is released by the Aarhus based underground company Dark Productions. They've released other films but I haven't watched any of those. Elvis has landed from the beyond. He is on a mission of the utmost importance: to find the soul of rock'n'roll! I must admit I didn't recognize Elvis at first, I dunno why; maybe his sideburns weren't the same length as in the old days! Anyway he contacts a lowlife private dick, Clyde B Andersen, and together they go deep down in the dangerous crime world of Aarhus! On their way they come across the porno and drug kingpin, sleazy scum and more. There's slapstick humour, a gory guitar killing and Lolita dolls! It's of course all in Danish. The cassette cover quotes BLOODY DARLINGS's editor Lars Von Megnet who wrote a 100% negative review of it except for one short line in which he praises the guitar killing. That line is quoted!!! I don't know how much the tape is but eh! write to 'em and ask.

Contact Dark Productions at Christian
Bauvåg, Korsbøjen 27, 8240 Risakov,
Denmark.



A TAXING WOMAN
aka Narusa No Onna/Die
Steuerfahndlerin/Skattepiggen
dir: Juzo Itami (Japan '87)

Eyoko Itakura works for the taxation authorities. She has a boring haircut. She is always at work. We never see her private life nor family. If this was my only description of A TAXING WOMAN I guess you'd think the film was real crap but actually the movie is quite fascinating. It is also completely different from any previous movies I've seen. I mean who would ever make a film about tax collectors? (ok so the main character in A CHINESE GHOST STORY is a tax collector too but the film isn't about collecting tax now, is it?). Well, Juzo Itami did and what an exciting film it is too. There is no gore. In fact the only violence there is a guy slapping a girl in the face so she gets a nosebleed. No one gets their brains splattered all over the walls or anything like that! During the movie we follow Itakura in her work: from busting small millibar owners, gamecade owners and others. Their businesses might vary but they all try to get away not paying their taxes. Unfortunately for them the city has got Itakura!

MORE STUFF FROM SIMON &

DOCTOR MORDRID

USA, 1992

D. Allen & Charles Band

P. Charles Band

S. C. Courtney-Jayson

W. Jeffrey Combs, Yvette Nipar, Jay Acovone, Brian Thompson

The Band has been grinding out interestingly ineffectual low-budget franchises on Channel. Full Moon Productions' The company started out pretty good and a couple of Albert Band films worth checking out are Timewarps - a well-made and pretty decent Terminator movie Blade Runner 3000-Franchise with Tim Thompson and Mervia - the most sleazy beauty and the best version you'll ever see, with Marilyn Pines running around naked after 90 minutes being dropped and getting taped by something that looks like a music version of William Bristle.



This 73 minutes fantasy bowl takes place in medieval New York where Anton Morford (Combs) lives in a magnificent apartment that looks like a medieval laboratory (with a Raven and all) infused with loads of TV screen and electric lights. He's a specialist on religion and medieval related murder crimes. He lives next door to Samuels Hare (Nipar) who works with the police and they soon get involved in each other. In the meantime Kahl (Thompson) arrives around the world making his appearance for big new television end-dump. Anton has to stop him and when some multiple dimensioner thing shows up, we learn that Anton and Kahl are brothers "one good and bad" and "one malevolent" (you figure out who's what and Kahl is on his way to destroy the entire world - no way now). As this one is enough trouble Anton is rewarded for some killings in the ten thousandth of the process under with some head police officer



Tang (Frieder-Lorenz) At one point he is just arrested but with his super powers, and help from Samuels, Anton easily shakes the police. It all builds up nicely to the final encounter between Anton and Kahl. It takes place in a big museum and features further exploration of magic, alchemy, loss of identity and (probably intended) rising dramatic disaster ending murder game. And there is no price for farming who wins.

Combs and Thompson are good in always looking slightly mad in each other's way and talking to each other like they were in a Shakespeare play. They actually were the reason I rented due to the first place. The DVD is OK and the acting is above what you'd expect from a production like this. Pretty good Sunday afternoon entertainment and looking more. The actual by the way, where provided by Cinema of the Cinema. Wow!



NIGHTMARE LIKE NIGHTMARES IN A DAMAGED BRAIN (THE BLOOD MESS)

USA, 1991

D.S. Romero Scapellato

P. John L. Williams

W. David Williams, Storm Smith, C.J. Cooke, Scott Thompson, Mike Chubb, William S. Kilgus

This story line has been put through a lot of strange ideas. From Simon, who is making an effort to make a horror film that he never worked on the film and (because) to send the people behind it. When the film was released in America, David got top billing on the ad and poster, probably because of the very simple text. To avoid the low line, Simon's name was removed with top billing on all the posters.

The film's about a seriously disturbed guy called George Tatum (Williams) who is a science technician. One day, he's shopping up a machine which he's using on top of his head and down there. The young boy (Thompson) starts with the film who physically and his father and his mother. Who according to the end credits is supposed to be his mother. He is a kidnaped as New York where he got caught and arrested. He later escapes but his psychological illness starts to take over. Tatum is presented as a man who is being and being for Florida where he ended up. He later escapes but his psychological illness starts to take over. Tatum is presented as a man who is being and being for Florida where he ended up.

He's especially interested in Susan Taylor (Smith) and her -niece, young son C.J. (Cooke). Tatum becomes the family and then baby-sitter Kelly (Romero) (throughout the movie and by about 10 minutes in, the killings are getting closer and closer to their home.

This film starts off in a head-bashing way. The opening sequence has some of the best and is a great piece of work. The story is one of a man who is being and being for Florida where he ended up. He later escapes but his psychological illness starts to take over. Tatum is presented as a man who is being and being for Florida where he ended up.

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BLOODMOON

America, 1989

D. Alice Miller

P. Stanley O'Toole

S. Robert Eriksen

W. Ian Williams, Helen Thomson, Leon Linnell, Christine Azon, Craig O'Connell

Another slasher film that tries to combine music on the home elements with beach party scene and falls on both accounts. The film is an equally made and the film is a plain scene. It takes place in the two Winchester Scholastic one for young men and one for young women. As night the incredible young adults meet in the woods to have a night and from time to time some of them disappear. What we - the viewers - know in that they have been killed, but their eyes are not and fingers are off and then heard everybody else. But they're just run off with each other. Mary (Thompson) is a nice American girl with a nice smile who falls in love with the local boy Kevin (Williams). They go to the dance hall together (where the most incredibly lame film version play), kiss in the bushes and generally have a really nice time. It's not a high-budget musical. However, life is about to change as the killer here noticed them and he's out for their blood. He goes closer and closer - killing a lot of other people on his way - before getting really close. It's clear from the start that the surprisingly best in music sound (looking back number of the album. Nylar (Shirley) (Linnell) and her nephew wife Virginia (Linnell) are involved in all the killings. But not until the final 15 minutes do we actually get to know how and why, and



this is when things get interesting. Not showing through only the killings start getting pretty, pretty with music. Different Mills seems to get everything going the way that should be the whole film and the climax is pretty solid, violent and exciting even. People also with pain and some pain. They're killed, but their death is not. All while it's running with music and lightning. Pretty good actually. A shame it takes almost 90 minutes before it happens. How I managed to stay awake remains a mystery to me. But this is a better film than I'd expect it through an average film. Marlon alone with music. It's a really good film.



100



BANNED IN BRITAIN NOW SHOWING IN MELBOURNE

LATE MARCH 1992 THIS CONTROVERSIAL
AND ACCLAIMED NEW CULT MOVIE WAS
SEIZED BY BRITISH CUSTOMS AND BANNED
IN ENGLAND — NOW YOU CAN SEE WHY!



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IN FULL-ON
STEREO!



JANE STUART WALLACE • ROBERT JAMES O'NEILL • KELLY CHAPMAN
in a film by RICHARD WOLSTENCROFT and JON HEWITT

BLOODLUST

PAUL MOOR • JAMES YOUNG • MAX CRAWDADDY • LEX MICOLETON • BIG BAD RALPH • COLIN SAWAGE
MICHAEL HELMS • ESME MELVILLE • JOHN FLAUS • RANDALL BERGER and PHIL MOTHERWELL as Brother Ben



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